WOMEN AND THEATRE PROGRAM (WTP)
Call for Papers

Women and Theatre Program invites you to submit panel proposals for the next ATHE Conference in 2018!

ATHE 2018 Conference Theme:
Theatres of Revolution: Performance, Pedagogy, and Protest
Association for Theatre in Higher Education
August 1-5, 2018
32nd Annual Conference
Boston, MA

2018 WTP Conference Planners: Bethany Wood (b-perkins@msn.com) and Lynn Deboeck (lynn.deboeck@utah.edu)

IF YOU would like to present at ATHE 2018 and...

have a complete panel of people whose work fits together and fits the larger theme of the conference, and in which all the presentations are primarily concerned with the conference theme through the lens of WTP (in other words not co-sponsored or multi-disciplinary with another focus group) submit these directly to ATHE on their website (www.athe.org) by Wednesday, November 1, 2017.

have a complete panel of people from two or more focus groups whose work fits together and addresses the larger themes of the conference from multiple or multidisciplinary standpoints, contact the conference planners for both focus groups involved to confirm approval of a multi-disciplinary session before submitting the panel proposal direct to ATHE on their website (www.athe.org) as per single focus group panels (above) by November 1, 2017.

have an individual paper or presentation idea and are seeking help in assembling a panel, please feel free to communicate with WTP members on our focus group web page which is linked under “Groups” on the www.athe.org main page. Alternatively, you may also use the WTP listserv to introduce your idea and find other members for your panel. You may also contact WTP’s conference planners, Bethany Wood and Lynn Deboeck (b-perkins@msn.com, lynn.deboeck@utah.edu). Whenever possible, efforts will be made to connect you with other potential session members. Please make sure submissions are in by the November 1st deadline.

The 2018 Conference Theme

From ATHE’s Conference Site:

The 2018 ATHE Conference focuses on revolution, resistance, and protest, and the multiple ways these ideas – and the actions that spring from them – impact theatre in higher education. Drawing on the city of Boston for its historical significance in the American Revolution, and as a site of both academic excellence and artistic innovation, we aim to explore revolutions at the multiple intersections of politics, theatre education, and professional practice. Revolution and resistance are tools employed combat injustice and inequality. However, these tools can be used to effect change in any direction, to create more open and equitable societies, or less. In the 2016 US presidential election and its wake, and heading into 2018 midterm elections, the concept of revolution has been used by both left and right. We will consider various meanings of revolution, in scholarship and performance as well as in our work as educators with students in the classroom, rehearsal hall, and in the larger context of college campuses. The conference theme invites examination of ways in which electoral representation resonates with theory and practice in theatre-making: How does representation in politics relate to equitable and fair casting and employment practices? How do changing practices require revolutions in production methods and pedagogies? How might theatre scholarship serve a meaningful public function, engaging with performances – both artistic and civic – that surround us? How might we create art that is aesthetically revolutionary and that activates audiences to make lasting social change?

From the WTP Conference Planners:

The focus on revolution is a fertile one for the WTP. The 2016 elections troubled assumptions about the progress that past feminist movements have achieved, while it simultaneously stirred new movements into action. The Women’s March on January 21st is just one example of how, historically, women have employed and embraced protest as a means of promoting equity and fighting for women’s rights. The inherent performative nature of resistance is not, then, just a historical marker of previous “waves” of feminism, but a current phenomenon. Coupled with its immediate relevance, women’s resistance continues to be scrutinized in particular ways by the media and
those preserving the status quo. How can we, as academics, scholars and activists, tease out the revolutionary aspects of our feminist pedagogy, scholarship and praxis?

Possible WTP topics include but are not limited to:

- Feminist revolutions in methodology, pedagogy, or praxis
- Women’s playwriting and dramaturgy as forms of resistance and politics
- Examining the 2017 Women’s Marches in relation to performance, protest, and pedagogy
- Relationship of resistance/revolution to feminist theory
- Relationship between gender and activism
- The role of feminist activism in pedagogy
- Institutional challenges women face in theatre and in the academy
- Histories of women’s resistance and revolution
- Feminist or women’s resistance/protest-as-performance
- The performance and scrutiny of intersectional identities in relation to protest and resistance
- Viewership: Protest and its many audiences
- The labor of protest and resistance – organizing, campaigning, petitioning, etc.
- Text and protest – teaching and recording

Instructions for Submitting a Proposal:

- Please consult the ATHE website, www.athe.org; it offers a user-friendly, step-by-step guide to submitting your proposal, which must be entered through the site by Wednesday November, 1 2017. (the online module for submitting proposals will be available 9/15)
- Note that your on-line proposal should include all special requests, such as audio-visual support (see proposal site on what is available) or grant applications. *There is a separate space on the form to submit for grant funding in order to get AV (you no longer can just click the AV check box). If you have trouble locating this, please contact the conference planners.
- Multidisciplinary sessions are those that are sponsored by two focus groups. Contact the ATHE conference planner for both intended sponsors before proposing your session. (For WTP approval, contact Lynn and Bethany: lynn.deboeck@utah.edu, b-perkins@msn.com. A list of other focus groups and their contacts is available on the ATHE website: www.athe.org.)
- Incomplete proposals will not be accepted. Enter information on all required fields (including names of all session members).
- The inclusive dates of the conference are August 1-August 5, 2018; unfortunately, specific time-slot requests cannot be granted, so session participants must be available through that time period.
- You will receive confirmation of your proposal directly from ATHE shortly after submission; you will receive notification regarding acceptance to the conference in early March 2018.
- If you have questions regarding the process that cannot be answered through ATHE’s website, please feel free to contact WTP’s ATHE Conference Planners, Lynn Deboeck and/or Bethany Wood (lynn.deboeck@utah.edu; b-perkins@msn.com).

About the Women in Theatre Program

The Women and Theatre Program (WTP) is a self-incorporated division of the Association for Theatre in Higher Education (ATHE). Founded in 1974, our mission is to bring theater professionals together with academics and activists. In the years since our inception, WTP has sponsored panels and activities at ATHE’s annual conference. In 1980, WTP began holding its own annual pre-ATHE conference. WTP conferences feature panels, informal discussions, workshops, and performances as a means to foster both research and production of feminist theatre activities. WTP conference topics have included the intersection of theory and performance, multicultural theatre, lesbian theory and theatre, and many related aspects of feminist inquiry. In addition to its conference activity, WTP, in collaboration with ATHE, sponsors the Jane Chambers Playwriting Award. This award is one of the few nationally recognized competitions for women playwrights and attracts over 200 submissions annually. The award-winning play is given a reading at ATHE, and an annotated list of the top contenders is circulated to the WTP members and over 400 regional theaters. The continuing goal of WTP is to enable feminist inquiry and to provide opportunities for discussion between those who teach, perform, and theorize about feminism, theatre, and performance.

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